

edward johnson building
faculty of music
university of toronto



UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA
UNIVERSITY OF TORONTO CONCERT CHOIR

VICTOR FELDBRILL, CONDUCTOR

JOSEPH ORLOWSKI, Clarinet

SATURDAY, APRIL 11, 1981

8 P.M.

MACMILLAN THEATRE

PROGRAM

Overture to Die Entführung
aus dem Serail, K. 384

WOLFGANG AMADEUS MOZART

JERZY CICHOCKI, Conductor

Far from being just a pot-pourri of tunes culled from the opera, as were most singspiel overtures, Mozart's overture to The Abduction from the Seraglio is both a coherent formal entity in itself and an integral part of the large-scale structural scheme of the opera. The overture falls clearly into a ternary form with the "B" section contrasting to "A" in both metre and mode. In addition to its functioning as an area of contrast within the tripartite structure it sets up long-range tonal implications which are realized in the opening music of the first scene. The first aria, sung by Belmonte, is in fact a transformation of the music of the "B" section and its tonal resolution in the major mode. The lively charm of the overture--tinged with appropriately Turkish flavour--belies the level of compositional sophistication possible within the "sonata" syntax.

Clarinet Concerto in A major, K. 622

WOLFGANG AMADEUS MOZART

Allegro

Adagio

Rondo: - Allegro

JOSEPH ORLOWSKI, Clarinet

The majority of Mozart's works for woodwind were written with both a specific type of instrument and a specific performer in mind. This is certainly true of his mature works for clarinet: the Trio K. 498, the Quintet K. 581, and the Concerto K. 622. These works plus the major obligato parts in La Clemenza di Tito all testify to the creative stimulus which Mozart found in the musicianship of Anton Stadler (1753-1812) the composer's close friend, fellow freemason, and renowned virtuoso on both clarinet and basset horn. With the recent publication of a reconstructed original version of the Clarinet Concerto, the vexing question regarding the range of the solo part has become clearer, if not resolved. It is well known that Mozart was impressed by Stadler's command and fluency in the "chalumeau" register, and that Stadler had extended this low register of his clarinet from the normal "E" to "C", down four semitones.

U OF T CONCERT CHOIR, 1980-81

Soprano

Judy Anzelc
Elspeth Beagrie
Aggie Cekuta
June Crowley
Peggy Gooljarsingh
Leslie Jost
Melody Jacobson
Connie Novis

Alto

Maria Case
Marg Chivers
Pat Fujimoto
Sylvia Kerr
Judy Landon
Angelique Leydier
Melissa Vandendool
Sheila Wills

Tenor

Ed Franko
Brian Gow
David Jafelice
David Jellicoe
John McKeown
Peter Nikiforuk
Lenard Whiting

Bass

Glen Hodgins
Nick Holman
Robin King
Ralph McIntosh
Michael Mulrooney
James Wells

U OF T SYMPHONY ORCHESTRA PERSONNEL 1981

Violin I

David Adams, Winnipeg
Suzanne Bégin, Ottawa
Marie Berard, Trois-Rivières
Doug Brierley, Ottawa
Nancy Bruce, Ottawa
++ Marc Destrubé, Victoria
Carol Fraser, Charlottetown
Norman Hathaway, Toronto
Mika Hiroshima, Fujisawa, Japan
Samuel Ho, Canton, China
Allyson Lyne, Edmonton
Rod MacDonald, Toronto
Pauline Salesse, Chicoutimi
Yoshiko Sasaki, Chiba, Japan
+ Paul Thompson, Victoria
Mark Wells, Toronto
Mariko Yaguchi, Ottawa
Paul Zevenhuizen, Toronto

+ concertmaster
++ assistant concertmaster

Violin II

** Janice Bing-Wo, Toronto
Lise Boutin, Montréal
* Angelo Calcafuoco, Sault Ste.
Nancy Gibson, Toronto Marie
Carol Jenkins, Toronto
Hiroki Kagawa, Toronto
Janie Kim, Burnaby, B.C.
Dominique Laplante, Ottawa
Brian Laeser, White Rock, B.C.
Holly Larson, Vancouver
Donna Mazur, Toronto
Anders Norberg, Göteborg, Sweden
Toni Stanick, Winnipeg
Valerie Sylvester, Toronto
Peter Visentin, Vancouver
Alan Woo, Toronto

* principal
** assistant principal

Viola

Martha Carapetyan, Houston, Tex.
Ronald Hay, Sackville, N.B.
* Cathy Jillings, Regina
Mary Carol Nugent, St. John's
Dorothy Pellerin, Ottawa
Tracy Poizner, Toronto
Sheila Smyth, Toronto
Beverley Spotton, Toronto
Linda Umbrico, Toronto
Claudio Vena, Toronto
David Wadley, Sault Ste. Marie
Catherine Whelan, Weston

* principal

Cello

Maurizio Baccante, Toronto
Mark Chambers, Agincourt
Sonja de Langen, North Vancouver
* Derek Gomez, Vancouver
Karen Henderson, Toronto
Jonathan Ingham, Lancaster
Elizabeth Lorenz, Rexdale
Catherine Mahon, Toronto
Margot Marlatt, Klamath Falls, Ore.
Marianne Pack, Toronto
Patricia Pulliam, Atlanta, Ga.
Mihai Tetel, Edmonton
Paul Widner, Toronto

* principal

Bass

Peter Jones, Guelph
* David Longenecker, Toronto
Michelle Mayers, Toronto
Stephen McClellan, Muskoka

Roger Moniz, Toronto
Tracy Motimore, Toronto
Paul Rogers, London
David Sinclair, Burlington
James Vivian, St. John's

* principal

Flute

Louise Hanley, Toronto
Susan Karpo, Edmonton
Ross Pearson, Toronto
Lynne Piening, Toronto
Carol Savage, Saskatoon
Laurel Trainor, Toronto

Oboe

Hamish Gordon, Ottawa
Tina Levy, Halifax
John Miles, Toronto
Janet Page, Kingston

Clarinet

Tricia Baldwin, Don Mills
Frank Boccitto, Toronto
Lori Freedman, Toronto
Jason Hall, Toronto
Joseph Orlowski, Montréal
Catherine Pickett, St. George

Bassoon

Heather Chesley, St. John, N.B.
James Jamieson, Brantford
Shannon Peet, Toronto

Horn

Rita Arendz, Middleton, N.S.
Carol Dennison, Ottawa
Jean-Marc Dugré, Trois-Rivières
Geoff Leader, Vancouver
Anthony Southcott, Grand Bend

Trumpet

Susan Barber, Toronto

Sam Cancellara, Toronto
Norman Garcia, Ottawa
Holly Shephard, Truro, N.S.

Trombone

Susan Dustan, Bowmanville
Leon Racine, Montréal

Bass Trombone

Ken Read, Halifax

Tuba

Sal Fratia, Toronto

Timpani

Jeff Mason, Agincourt
Nick Kompridis, Toronto

Percussion

Ken Erskine, Cobourg
Nick Kompridis, Toronto
Jeff Mason, Agincourt
Steve Peckham, Brantford

Harp

Gianetta Baril, Edmonton

Piano/Celeste

Dean Bradshaw, Toronto

Celeste

Julia Iacono, Toronto

Orchestra Manager

Carol Dennison

Assistant Manager

Holly Shephard

Jerzy Cichocki, a fourth-year student at the Faculty of Music, will be one of the first two graduates in the Bachelor of Music Degree program in Conducting.

The original version is basically an adaptation of Mozart's earlier Concerto for Bassett horn, K. 5846 (1789). The reworking has more to do with orchestration, specifically the addition of bassoons, than with adjustment or transposition of the solo part. Indeed, all indications are that Mozart's final version retained the lower notes, beyond the range of the modern clarinet.

It seems likely that the performing version of the concerto was made by someone other than Mozart, but, despite the most determined efforts, the identity of this "someone" remains unknown.

Litaniae Lauretanae in D major for soloists,
choir, and orchestra, K. 195

WOLFGANG AMADEUS MOZART

Martha Collins, soprano
Donna Hurst, mezzo-soprano
Mark Mangus, tenor
Norman E. Brown, baritone

Written in 1774 while Mozart was in the employ of Count Colloredo, the Archbishop of Salzburg, the D major Loretine Litany belongs to the group of four small-scale, sacred works for soloists, choir and orchestra which set para-liturgical texts of supplication. Both the two Loretine (honouring the Blessed Virgin Mary) and the two Eucharistic Litanies were intended for performance in one of the smaller Salzburg churches probably at Benediction or following Vespers or Compline.

Comprised of prayers for intercession framed by the Kyrie and Agnus Dei, the essentially private nature of this devotion exerted little restraining influence on the overtly Neapolitan operatic style of the work. In this it shows affinities with Mozart's next completed work: the opera La Finta Giardiniera.

The work is in five movements: the opening slow prelude is a setting of the Kyrie and four invocations to the Persons of the Trinity. The next section, an Andante with solos, deals with the many invocations to Mary dwelling on her maternal attributes--each double couplet is punctuated by "Pray for us". The next two sections: a quasi-concerto and a symphonic movement with solos complete the marian invocations. The work closes with an adagio setting of the Agnus Dei.

INTERMISSION

The Miraculous Mandarin - Orchestral Suite

BÉLA BARTÓK

The overtness of the choreography's sexual imagery and the concomitant violence as reflected in the musical score did not serve to ingratiate this work with contemporary audiences. But the allegorical interpretations advanced by apologists, while they have a certain validity, are an unnecessary attempt to make respectable a work deliberately outré.

The scenario is drawn from the pantomime grotesque of Menyhért Lengyel and briefly runs as follows:

Set in an inhospitable metropolis, a down-and-out whore is coerced by her two derelict partners (pimps) into luring customers to be robbed and mugged. Her first client is an elderly type whose arthritic gyrations are aptly caricatured musically. The second client, a barely post-pubescent student in quest of deflorat-ion, appears to elicit some emotional reaction from the whore. But his quivering ineptness is quickly curtailed, and he is summarily dispatched, intact. The third client is Chinese--hence the pentatonic scale motif. At first the whore is terrified by his appearance but soon this emotion is overcome as she dances herself into an erotic frenzy.

The orchestral suite breaks off with the third client's chase and capture of the whore. The complete ballet score continues and provides the explanation of the title: the Mandarin's miraculous quality is that the power of death is no match for his seemingly insatiable lust--he survives two murder attempts. Only when granted a kiss by the whore does he succumb to mortality. Devoid of any immediate surface charm or folkloric allusions, this score is atypical of Bartók's early orchestral works. In its lurid and all-pervading seaminess it keeps congenial company with such expressionistic works as Salome, Die glückliche Hand, and Wozzeck.

- Notes by Robert Curry

Next Faculty of Music Event: Remeny Award Competition,
Sunday, April 26, 1981 at 3 p.m., Walter Hall